

going to sing next week at the Opera House in Paris, and then have to go to Berlin." Instead of that, I found Mr. Carl Rosa was smoking his cigar, and I was on the doormat for about three weeks [laughter]. I stood outside more than one stage door for a week trying to get any work whatever. I am particularly thankful now that it did happen that way, thankful that I went into the chorus, worked my way up, and got my experience. *

"When your name is well known you need not be anxious. My wife, Mme. Panny Moody, has just refused an offer of 100 guineas for singing at two concerts in Glasgow, because she did not want to go. After this lecture I am going away to Marlenbad for four or five weeks' holiday; I can choose not to sing at all. There is also the fact of being received as an artist, though that is not so much the case in London. If I am at dinner and I find that the lady next to me has never been out of London, I keep quiet. If she is a Manchester or Edinburgh lady I may speak out. I know that I will be respected as an artist, and not expected to give a half-crown free ticket for my next concert, or, it may be, ordered about by a butler, who will say (pompously): 'Come in here; I'll tell you when missus wants you. Now, go on, there.' To do what? To sing a ballad for a year or two to people who do not listen. Yet the same people will come to hear you by-and-by and pay half a guinea to do it. That is when you have had experience."

"Has Seen, But Not Felt."

Alfred Austin's Inadequate Equipment for Writing "Flodden Field."

The real truth about Alfred Austin's "Flodden Field" appears to be that it might have been a fine play if there had been aught of the dramatic instinct in the intellectual composition of the author.

In a second notice of it the "London Times" says:

"The plot is a good one, and it is well handled. Here we have (if we value them) the unities strictly observed; we have the striking contrast, subtly worked out, between the demeanor of Surrey, wooed not wooing, in the presence of Lady Heron (the admittance that he is 'somewhat absent' and that his 'thoughts are elsewhere') and the amorous dangle of the troubadour-king; we have the shrinking yet curious innocence of a girl set off against the fiery honesty of shame in Lady Heron; we have her passion of joy in Surrey's victorious return snapped short in the disaster of his contempt."

"Characterization, construction, and action show that the author's intentions have been of the highest and his care of the most conscientious."

"Why is it, then, that 'Flodden Field' leaves us cold, that we cannot see Surrey's rage nor feel Lady Heron's despair, but are forced to accept them because we know that the poet meant them?"

"Mainly, perhaps, because of a lack of grip, of intensity in the author's own grasp of his subject, of strength in his own sympathy with his characters. He has seen, but not felt."

A Tournament Scene.

An Archaeological Embellishment for Richard II.

One of the great features of the revival of "Richard II" at His Majesty's Theatre in London, in the autumn, will be the tournament scene in the first act, which is to be as spectacular and, of course, as archaeologically correct as theatrical art can make it.

The announcement that the representation will be in three acts may be accepted as a proof that the scissors are to be used with great freedom. Shakespeare must be pretty well accustomed to this treatment by this time, and perhaps it is as well, considering all the prevailing conditions, that no more of the text should be spoken than is absolutely necessary.

Mr. Tree, of course, will play the King, while Oscar Asche has been cast for Bolingbroke and Lionel Brough for the Gardener.

Pay According to Halls.

Strange Basis for Payments to Singers in Holland.

In Holland, it appears, there is for artists what is known as "the Dutch tour." The five chief towns send a representative once a year to a conference, at which it is decided what concerts are to be given and what artists engaged. Dates are consecutive. The Amsterdam Orchestra appears at all, and the cities pay the artists according to the size of their halls; thus the smaller cities pay less than the larger. The towns act together. One combined engagement for the tour is offered to each artist; and if an artist rejects the terms offered he or she is out of the whole thing. The artists are thus kept within bounds, and it serves their purpose to have their time economized by the five days' tour.

Desecration of Shakespeare.

A Crime in Which Earlier Ages Erred More Than Our Own.

If there is one thing a lover of Shakespeare abhors, it is the desecration of his favorite author by a ruthless stage manager. Colley Cibber made partial amends for his maltreatment of the Bard by leaving an "Apology" which has been the delight not only of all lovers of the drama, but those who delight in wit and erudition. Garrick with Colley unwhipped for his sins, rearranged and rewrote those plays in which he appeared, and escaped without execration. Some of the moderns have likewise done as they liked with Shakespeare with the result that those who knew their poet set up a wall of distaste.

There is an excuse of course, for rearranging the scenes and acts of the plays to conform to modern usages. They were written without any idea of scenery beyond a bare stage and curtain, and even as to the latter there is some doubt. When a King's palace was to be represented, the stage manager simply

hung up a board with the words "A King's Palace" much after the plan in vogue in our vaudeville theaters to announce a performer. By the use of such a scheme a scene could be changed every minute or two, and this is exactly what would occur if Shakespeare's plays were presented as he fashioned them.

Consequently, when scenery was introduced, it was necessary to compress the action, as has been done in the case of every revival of a Shakespeare play. In the case of "Twelfth Night," for example, which Viola Allen is to present on a sumptuous scale next season. The play as divided by Shakespeare is in five acts and eighteen scenes. With scenery representing each of these scenes and acts, the play could not be given in the prescribed three hours. In order to avoid clipping the text, the play is usually done in four acts and ten scenes. It is Miss Allen's purpose to present "Twelfth Night" as near its original form as modern usages will permit; but on no account will unwarranted liberties be taken with the text. That "Twelfth Night" beyond the compression of scenes, can be presented in this age without the elimination of a line, proves that the stage has not changed materially since the "glorious and golden days of Elizabeth."

Improvements at Chase's This Summer.

Mr. Chase is off for the summer to the coast of Maine where he will spend the weeks before the theater reopens. Chase's will remain "dark" until September, and before the echoes of the "The Singing Girl" will have died away, the hammer of the carpenter, the brush of the painter, and the clatter of a small army of artisans will cheer the song of summer improvement.

There is much to be done in and out of Chase's this year, much more than usual, as there will be ample time to carry out the extensive plans of beautification that have been considered for many months by Mr. Chase. It was his first intention to practically rebuild the interior, but very practical considerations have intervened to prevent the carrying out of this scheme. The art of the decorator will be called into full scope for the adornment of the entire interior, and the walls and ceilings of the lobby, the parlors, the foyer, and every other visible part of the theater will bear productions of famous panels to be found in European playhouses and appropriate allegorical scenes. Bright and luxurious new carpets and rugs will be laid. Another and a more commodious box office will be provided, with separate accommodations for the delivery of seats reserved in advance. In the ladies' room full rein will be given for the addition of comforts and conveniences rarely found in other theaters. The reading rooms will be enlarged. Back of the footlights Mr. Chase will initiate reforms tending to promote the health and comfort of the number of artists who in the course of the season spend at least one week at Chase's.

Large, light and well ventilated dressing rooms will replace the present arrangements for the folks of the stage. That important adjunct, the scenery, will come in for its full share of consideration and there will be an entirely fresh array of interiors, parlors, woodlands, forests and streams.

"Under Two Flags" at Popular Prices. The original Academy of Music production of "Under Two Flags" has recently been purchased from Charles Frohman by O. D. Woodward, and it will be seen in this city during the coming season for the first time at popular prices. The production is one of the most stupendous Mr. Frohman has ever offered, and it promises to be the sensation of the popular price theaters next season. Of the wind storm, which occurs in the fourth act, when it was first produced, Franklin Fyles, dramatic critic of the "New York Sun," said: "Not since the hurricane scene in Fanny Davis's production of 'Cleopatra' has anything so graphic been represented on our stage."

Miss Bronson's Future. Chic little Edna Bronson, of the Chase company last week, is looking into the future with brighter prospects than she believed possible a few weeks ago. Miss Bronson has made a "hit" and its echoes have reverberated as far as New York, and as a consequence she is the proud and surprised recipient of several flattering offers for next season. Miss Bronson knows what she wants and she will not listen to any proposition that does not involve her appearance on Broadway.

The one who seems most likely to carry the name of the winsome little woman on his payroll next season is the librettist, Harry B. Smith, who has turned manager for the purpose of starring Irene Bentley, and he has offered to write a part into his opera that will exactly suit the requirements of Miss Bronson.

Briefly Told.

Raymond Hitchcock will originate the chief comedy role in "The Yankee Consul," the new comic opera by Henry M. Blossom, Jr. and Alfred G. Robyn. Mr. Hitchcock is now in Europe where he will remain until rehearsals of the new piece begin.

Clara Lipman will be under the management of Weber and Fields next season. She will open her season in Boston in a new musical comedy.

Mabel Hite has been engaged by Frank L. Perley to play the role in "The Chaperons" formerly enacted by Eva Tanguay.

Florence Worden, one of the six widows in "The Runaways," has been engaged for an important role in Justin Huntley McCarthy's play, "The Proud Prince," which E. H. Sothern is to produce next season.

The Bostonians will next season produce a new opera called "The Queen of Laughter." The work is by Isabel DeWitt Kaplan and S. W. Brady.

It is reported that E. H. Sothern contemplates a London appearance in McCarthy's "The Proud Prince" before he

begins his joint tour with Julia Marlowe.

John Craig has been engaged as leading man with Mary Manning next season.

Berthold Tree's benefit performance at His Majesty's Theatre, London, in aid of Queen Alexandra's sanatorium at Davos, Switzerland, netted \$25,000. The principal play of the afternoon was a dramatization of Rudyard Kipling's "The Man Who Was." Among the prominent players who figured on the program were Forbes Robertson, Gertrude Elliott, Sarah Bernhardt, Edward Seymour Hicks and Ellaine Terriss.

Should Mrs. Stuart Robson return to the stage, as has been stated recently, it is likely that she will be under the management of David Belasco.

Harrison Grey Fiske will give a series of special matinees at the Manhattan Theatre, New York, next year. The presentations are to be one-act operas in which Homer Lind will assume the principal roles. Among the productions to be made are compositions by Mendelssohn and Flotow, and "Santa Claus," a one-act opera by Harry Rowe Shelley.

James T. Powers will next season be under the management of Charles Frohman. The comedian will become a star in a new and eccentric musical comedy entitled "The Dog Trainer."

Millie James, who scored an unmistakable success in the title role of "The Little Princess," is to appear in a new play by Paul Kester.

Henry Ainley, an English actor, has been engaged as leading man for the Empire Theatre Company. Ainley was recently married to Suzanne Sheldon, an American actress.

"The Belle of New York" is now a popular attraction in Paris. The management of the Moulin Rouge, where the piece is running, has eliminated the Salvation army girl and given all the solos of the part to Fifi, the French girl. Just how much this bears on the story of the play is difficult to imagine, but the French manager declares that no one but a French girl was ever known to be the belle of New York or anywhere else.

Olga Nethersole is resting and making money on "Sapho" at the same time. Several years ago the actress bought the English rights to the play for \$1,000. Bernhard, Rejane, and Hading have been playing "Sapho" in London, and Miss Nethersole charges \$100 for a single performance of the play.

Andrew Mack will next season appear in Wilson Barrett's play, "The Middle of June." The chief character of the play was written for the author-actor. Charles Frohman will be materially interested in Mack's tour next year.

Miss Carter will spend the summer at Shelter Island, near New York. It is said that the actress contemplates purchasing land on the island whereon to build a permanent summer hotel.

Ethel Barrymore will open the new Hudson Theatre, New York, in "Cousin Kate," a new play by Hubert Henry Davies. Charles Frohman purchased the rights to the play over a year ago.

Blanche Bates decided not to go abroad, according to her early plans for the summer, and is now in San Francisco being generously entertained by members of the ultra-fashionable set. San Francisco is Miss Bates' home and the scene of her first dramatic efforts. It was while playing there that manager realized her unusual capabilities and presented her later in important roles.

George C. Tyler is in Florence, where, it is said, he has gone to make overtures to Mme. Duse for another tour of the United States. This comes in the light of an extremely odd announcement when one remembers the reputed avowals of Liebler & Co. that they would certainly not undertake another season with Mme. Duse, because of her peculiarities, chief of which was her tendency to refuse to act, and disappoint her large audiences.

Charles Frohman has offered Julie Opp a position with his Empire Theatre Company. Frohman recently refused to allow the actress to play in the game company with her husband, William Faversham.

Hattie Williams has returned from abroad and will next season appear under the management of Charles Frohman in "The Girl From Kay's," an English importation. Sam Bernard will be featured jointly with Miss Williams.

It is said that King Edward contemplates conferring knighthood on George Alexander, the actor-manager. Gertrude Elliott, who a few years ago was playing small parts in the Goodwin company, will then be Lady George Alexander.

Mrs. Langtry will come to America next season for a tour of thirty weeks, during which she will present the rewritten version of "The Crossways," the play in which she appeared last season and which did not create a furore on this side of the Atlantic.

J. M. Barrie has just finished a play for Charles Frohman. The piece has not been named but tells a story of modern London society. Frohman also has a new play by Anthony Hope and has arranged for new works from Arthur Wing Pinero and Captain R. Marshall. He has likewise accepted George Fleming's dramatization of Mrs. Ward's novel, "Lady Rose's Daughter."

Bertina Girard is playing the principal role in "Ototo," a musical comedy now being presented on the roof of Madison Square Garden.

W. H. Thompson will continue as a star next season under the management of James K. Hackett. He will be pre-

sented in Pierre Wolf's "The Secret of Polichinello," a comedy which has had much success.

James O'Neill will not retire from the stage, but will appear next season in a new play under the management of Liebler & Co.

Mr. and Mrs. James K. Hackett sailed for Europe last Thursday. While in Europe Hackett will make final arrangements for the second American starring tour of Martin Harvey, the English actor, who will be under the direction of Hackett and Harrison Grey Fiske.

The wedding of Anthony Hope and Elizabeth Sheldon was celebrated last Wednesday in London. Ethel Barrymore was among the bridesmaids. The ceremony was performed by the Bishop of Stepney, and was attended by many well-known professionals, among whom were Suzanne Sheldon and her husband, Henry Ainley, Mr. and Mrs. William Faversham, and Spencer Eddy, of the United States embassy.

Mabel McKinley-Baer, niece of the late President McKinley, has adopted the vaudeville profession. Her wedding to Dr. Baer was one of the most conspicuous events in Canton a little more than a year ago. It is said that Dr. Baer strongly opposes his wife's ambition to shine professionally.

Charles Wynate, who left the Berger stock company at the Lafayette several weeks ago to accept an engagement in San Francisco, is winning much favorable comment for his work as a member of the company now playing at the Alcazar Theatre. Mr. Wynate is a great favorite in the Golden Gate City, and the "San Francisco Bulletin" has the following to say of his work as Chambers in "Pudd'nhead Wilson."

Bernard Klavans, assistant treasurer of the Columbia Theatre, will leave Washington on Thursday for Orkney Springs for a stay of four weeks.

"Charles Wynate, the young actor who is as popular as he is talented, has made one of the pronounced hits in the elaborate revival of Mark Twain's 'Pudd'nhead Wilson' at the Alcazar. His part is that of Chambers, the supposed son of Roxy, the slave, and all the phases of that character are brought out with splendid effect by Wynate. In the scene where he forces the false Tom Driscoll to his knees and in the one wherein he tells his supposed slave mother that he has sacrificed himself to be sold 'down the river' in order that she may be free, Wynate is simply superb. He wins enthusiastic plaudits nightly."

White Whitley, formerly leading man of a stock company at the Lafayette, is occupying a similar position at the Alcazar, San Francisco. Mr. Whitley has a strong following there and has signed a contract for five summers with the Alcazar management. Next season Mr. Whitley will be a member of the company supporting Nat Goodwin in "A Midsummer Night's Dream."

George B. Anderson, who has been identified with the Columbia stock company of this city, is a Washingtonian. Mr. Anderson is young and of fine physique, and is unusually endowed. He has entered into his work with heart and soul, and if close application and hard work will insure success, his future is assured. All his life Mr. Anderson has been a resident of this city and is well known in business circles through his former connection with one of the largest firms in town.

One of the biggest melodrama productions promised for next season is "The Factory Girl." There is a factory scene which brings more than 100 people on the stage, and uses as a stage "prop" a great steel plunger that weighs over 2,000 pounds. A number of well-known specialty acts are to be introduced.

Pauline Hall has signed contracts with Henry W. Savage to sing the role of Mrs. Madison Crocker in "The Prince of Pilsen." Miss Hall will not join the company for some time as she is under contract with Nelson Roberts. Next season Savage will send two companies on the road to present "The Prince of Pilsen." One will have the services of Miss Hall as Mrs. Crocker, while Trilix Frizanza will assume the role in the other organization.

Robert Edison will open his season with "Soldiers of Fortune," but it is said, the actor has another play ready for early production. Mr. Edison's leading woman has not been selected yet, but it is probable that his wife, Ellen Berg, will again be seen in the leading role of the Davis play.

William A. Brady and his wife, Grace George, have taken a home in Paris for the summer. Miss George will remain in the French capital until her return to the United States and Mr. Brady will spend his time between Paris and London. Miss George will make a short road tour in "Pretty Peggy" before resuming her New York season.

Nat Goodwin has written a strong letter denying the persistent report that he and his wife, Maxine Elliott, are to be divorced. Since the early announcement last season that the two players would next year appear in separate companies it has been repeatedly said that they were to live apart not only professionally but privately. The rumor gained such wide credence that Mr. Goodwin has been compelled to deny it in strong terms over his own signature.

Mascagni has written a play. This is the first dramatic effort of the Italian musician, and will be produced in Rome next fall.

A copyright performance of "The Runaways" was given in London last week, with Marie George and Norman J. Norman in the cast.

Mrs. Stuart Robson, formerly known as May Waldron, will return to the stage. Mrs. Robson's determination to take up the work again is said to be due to loneliness caused by the death

of her husband, the famous comedian. Her last appearance on the stage was made about eight years ago, when she played the part of the widow in "The Henrietta." It is said that she gave the best portrayal of this role ever known in any production of the piece.

Paul Gilmore has closed his season in "The Tyranny of Tears." He will next season present "The Mummy and the Humming Bird," the play in which John Drew appeared last season.

Grace Cameron is no longer a member of the cast presenting "When Jonny Comes Marching Home." Miss Cameron absented herself from last Thursday's performance, and was immediately released by the management.

It is said that Joseph Jefferson has sold the English rights to "Rip Van Winkle" to Auguste Van Biene, the actor-cellist.

Clyde Fitch has written a musical comedy called "The Infant Prodigy" in which Fay Templeton will star next season. Fletcher Norton will be Miss Templeton's leading man.

Vincent Serrano will originate the role of Taru Burton in Onoto Watanna's play, "A Japanese Nightingale."

The dramatization of Owen Wister's story "The Virginian," has been purchased by Kirke LaShelle who will produce it next season. Dunston Farnum will probably play the title role.

Julius Steger will sing the principal baritone role in support of Grace Van Studdiford. Miss Van Studdiford, who has been singing prima donna roles with the Bostonians for several seasons, will become a star under the management of Florenz Ziegfeld.

Anna Held will have a new musical comedy by Jean Richepin. It is said the author will come to this country to see the first production of his work.

Emma Calve has been engaged for the next Metropolitan season by Heinrich Conried. Mme. Calve, principal soprano of the Paris Opera, will also be a member of the New York company.

A cable from Mrs. Fiske announces her arrival in Luzerne, Switzerland, this week. She spent ten days in Heidelberg and Nuremberg, particularly enjoying the former city and its surroundings. She found a small hotel in a forest remote from the city, yet overlooking it and the picturesque valley of the Neckar. Here Mrs. Fiske devoted her time to the study of "Hedda Gabler," special performances of which she is to give at the Manhattan Theatre in the autumn during her engagement in New York in "Marry of Magdala." Mrs. Fiske is not inclined to follow the beaten paths of travel, and finds far greater pleasure in exploring unfrequented and quaint places, of which there are numbers overlooked by the tourists in Europe.

A. L. Levering, manager for Orrin Johnson, who enters upon his starring tour in "Hearts Courageous" has arranged with Manager Powers to begin Mr. Johnson's tour at Powers' Theatre, Chicago, the engagement beginning Monday evening, August 31. Those who are familiar with Miss Rives' love story predict that it will be one of the important productions of next season's dramatic output. "Hearts Courageous" is distinctly an American story, and it is said Franklin Fyles, the author of the play, has retained all of the atmosphere of the book. As the story is written around many of the scenes of the signing of the Declaration of Independence there should be an abundance of material to give the play much popularity.

Mme. Blauvelt seems to have satisfied the London press and public on the occasion of her operatic debut as Marguerite in "Faust" fully as well as she has in her concert work. She appears this week as Juliet, and when Calve sings Carmen she will be the Michaela, and later on is cast for Suzanne in "Marriage of Figaro."

Mabel Tallafiero, accompanied by her grandfather, Richard Barriscalle, sailed for Europe on the Campania Saturday and will spend the major portion of her summer vacation in the lake district of Ireland, visiting all the points of interest, and making a complete tour of the lakes. A brief stay in London will follow, and then she will go to Paris and the south of France. She will return about September 1, in time to begin rehearsals for "Mrs. Wiggs of the Cabbage Patch," in which she will play Lovey Mary.

Louis James and Frederick Wardle will not appear in Shakespearean roles next season, but in an entirely new play written by Collin Kemper and Rupert Hughes, and based upon the life of Alexander the Great. Mr. James and Mr. Wardle regard the play and their respective roles, with much confidence.

"Alexander the Great" has been framed solely with Mr. James and Mr. Wardle in view, but, for that, historical data has been followed with more or less fidelity. The title role will fall to Mr. James, and Mr. Wardle will appear as Perdiccas, a character which, in its relation to the main theme of the play, may be likened to that of Iago. Difficulties in so constructing the play that each player should appeal to his respective following, in an absolutely distinctive manner, were great, but the authors are confident that this much desired end has been attained. The subject is said to have been handled with due regard to classic traditions, and every opportunity has been seized to make it entertaining from a pictorial standpoint, and a large acting company. The new play will be given its first production in Chicago.

Guido Marburg, well remembered as an actor in this country several years ago, will play an important part in the Spanish drama by Gutierrez that Harrison Grey Fiske will produce at the Manhattan Theatre, New York, next season. Mr. Marburg, who has not acted in several years, although he has retained a quick interest in the stage, has been in

KEPT HIS EYES OPEN.

How a Bright Young Fellow Made a Fortune in Diamonds.

When the negro laborers descend into the diamond mines at Kimberley, they haul out the hard diamantiferous earth and put it in wooden tubs which are hauled on stout wires to the surface, where the earth is spread over the ground to undergo for several months the softening influence of heat and cold. When it is soft enough it is shoveled into the washing machines, where the dirt is separated from the rough diamonds and other larger mineral substances. The mixture of minerals remaining is known as concentrates.

It was necessary until recently to go carefully over the concentrates to pick out the garnets and many other foreign substances until nothing remained but the rough diamonds. This is a slow and laborious operation, but it has been an essential part of the mining industry until it was superseded by a discovery made a while ago.

Among the employees in the sorting room was Fred Kersten, a bright young fellow, who quietly went to work to try to discover a way to separate the diamonds from other stones more quickly and easily than could be done by the slow process of hand-picking. He told no one of the problem he was working at, but kept on with his experiments, not a whit discouraged by his many failures, to find an efficient process.

One day, by the merest accident, he made the discovery he was after. A rough diamond and a garnet happened to be lying on a small board on the bench where he was working. He happened to pick up one end of the board when the garnet slipped off but the diamond remained.

This was a phenomenon worth investigating. Kersten found that there was a coating of grease on the board which had retained the diamond, while the garnet slipped off.

He procured a wider board, coated one side of it with grease, and dumped a few handfuls of concentrates on it. Then he found that by holding the board in a slightly inclined position and vibrating it, all the concentrates except the diamonds moved to the lower end and fell off, while the diamonds remained in place.

Then he invented a machine by which his discovery might be utilized. The entire work is now done by machinery, hand-picking having been wholly suspended, and both the young inventor and the owners of the diamond mines are profiting by the new labor-saving device.—New York Sun.

CONSEQUENCE OF THE BOER WAR

While the Boer war was still raging, the Christian people of South Africa were gladdened with the tidings of an unusual spiritual awakening in the various camps in Ceylon and India, at St. Helena and in the Bermudas, where the Boer prisoners had been banished. This awakening led to the conversion of hundreds of young men, and among them 175 resolved to consecrate themselves to missionary service in South America, Central Africa, and to seek preparation for their contemplated life work just as soon as they returned. They came home in due time and their purpose was unchanged.

The Reformed Dutch Church of South Africa was deeply moved. And although greatly impoverished by the drain and devastation of the war, they proposed to see these men through a fund of \$50,000 was raised for the purchase of a building at Worcester, Cape Colony, to serve as a preparatory school.—Christian Intelligencer.

CRAFTY.

Mrs. Testy—I don't know how it is, Bridget, but it looks as though you took pleasure in brooking dishes that cannot be duplicated.

Bridget—It's not pleasure, mum, but common sense. If a dish can't be duplicated, as you call it, of course you can't expect me to replace it when I have broken it.—Boston Transcript.

EXCURSIONS.

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